

London Printed for the Author and are to be sold by him at his House in
Ainslie Street in y^e Strand, and by Brabazon Aylmer Book seller and Wine
Pigeons against the Royal Exchange in Cornhill Edward Fleetwood at the
foot of y^e Parliament stairs in W^hitchurch Hall and at most of y^e Musical Shops
in town
Price 5s.

The (Complaint) A SONG Within the (C) of a Song
 The FLUTE the Words by the (C) of a Song

1)

Handwritten musical score for a song titled "The (Complaint) A SONG Within the (C) of a Song". The score is written on ten systems of staves, each consisting of a treble and a bass staff. The music is in a key with one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). The lyrics are written below the staves, including phrases like "tell me why, tell me", "why ye Gnu", and "why tell me". The score is highly detailed, with many musical ornaments and complex rhythmic patterns.

1. *Handen, die uns schwerer last* *vs. die last* *(10) schwerer last*
 2. *was, soll ich* *why tell me* *why be so* *schwer, 2. last*
 3. *handen, die uns* *Handen, die uns* *handen, die* *schwerer last*
 4. *schwer, handen, die uns* *schwer, die uns* *schwer, die uns* *schwer, die uns*
 5. *schwer, die uns* *schwer, die uns* *schwer, die uns* *schwer, die uns*
 6. *schwer, die uns* *schwer, die uns* *schwer, die uns* *schwer, die uns*
 7. *schwer, die uns* *schwer, die uns* *schwer, die uns* *schwer, die uns*
 8. *schwer, die uns* *schwer, die uns* *schwer, die uns* *schwer, die uns*
 9. *schwer, die uns* *schwer, die uns* *schwer, die uns* *schwer, die uns*
 10. *schwer, die uns* *schwer, die uns* *schwer, die uns* *schwer, die uns*

Handwritten musical score for piano, featuring multiple systems of staves with complex notation, including triplets, sixteenth notes, and various fingerings. The score includes several sections of lyrics in German and English.

die ständ' ich

by bridge we

and we

by much willow

in house we to our end

Verzissen

by m. fates

Trübing, wachend Trü...

and care, wide in love, wait ... on love as well as wait,

*In Drive of Cantancy. A. S. O. V. G. within a Compass
of the FLUTE. the Words be, a Degree of Quality. (6)*

சுருதிநாய

2 Violins

It here, where, where were the

Symbols of Love & Honor should not be

Journal of Management Education

Where, where, where were? Loyalty of Women shouldn't be

...narrs pppppp hah where where now the loyalty of love of them...hang not...y...6...

ward, yonance prove if it were of woman, yonance prove

in-mo-ri-f re-mo-di if woman should not, yonance prove

On me marmourette sup

ings this the first all my love

in for news, certitude

Here a Cause, here a Cause, here a Cause will

en all let me languish let me, prove

en all let me languish let me, prove

[illegible]

The answer to the song, and SONG within the. (5)
 of FLUTE the Words to a Carrier of Light.

Symphonic
from the

The musical score consists of ten systems of staves. Each system has a treble clef on the left and a bass clef on the right. The music is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The music is in 2/4 time and features a complex, flowing melody with many slurs, ties, and dynamic markings. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style.

A handwritten musical score on ten staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. The lyrics are written in a cursive script below the staves. The score is densely written with many musical details and some corrections or annotations.

Lyrics (transcribed from the image):

Handwritten musical score on ten staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. The lyrics are written in a cursive script below the staves. The score is densely written with many musical details and some corrections or annotations.

[illegible]

[illegible]

[illegible]

Safe as the sun performed her day.

Safe as the sun performed her day. Safe as the sun. Safe as the

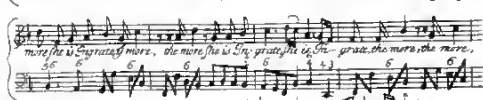
sun performed her day. Safe. Safe. Safe as the sun performed her day.

Safe as the sun performed her day.

The Paradox A SONG within the compass of 9
FLUTE the World but a dream of Nothing. (21)

symphony for 2 flutes

Handwritten musical score for "The Paradox" for two flutes. The score is written on 12 staves, each with a treble and bass clef. The music is in common time (C) and features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5. The piece concludes with the lyrics: "burn burn nice love & with desire. by here, more Cynthia Chas.?"



Erst ist die Welt da, und nun Gott

Und so auch Contradicting One *they will prevail, light as is my faith*

Shall to Live my feet... and had my feet *and shall to live her*

Contradicting One *it will prevail, Contradicting One*

it will prevail *it will prevail*

Sie fällt mich lieb *born, resolution, in a*

what degree she can her place *degree, she can her*

though she can her place degree, she cannot to Death, the world & Death, and

Handwritten musical score for "The Little Bird" by J. S. Bach. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The lyrics are written below the staves: "in the valley with the little birds... sing, O little bird, and with her." The score includes various musical notations such as notes, rests, and ornaments.

[illegible]

n. vultis to Death: pre n. vultis to Death: ye of Double-use of Death. de perva to

[illegible]

The musical score consists of two staves. The upper staff contains the vocal melody, which includes lyrics such as "I lookt at her once, & with her looks, and with her looks, and with her looks, I said". The lower staff provides the piano accompaniment, featuring chords and single notes corresponding to the vocal line.

Swing her looks, with her looks reviews the

viva! Snith her looks, Snith her looks, with her looks Rarries.

This is a handwritten musical score for piano, consisting of 10 systems of staves. Each system typically contains a grand staff (treble and bass clef) and a single bass staff. The notation is highly complex, featuring numerous sixteenth and thirty-second notes, often beamed together in rapid passages. There are many accidentals (sharps, flats, naturals) and fingering numbers (1-5) written throughout the score. The piece concludes with a double bar line and a final chord in the bass staff. The handwriting is in dark ink on aged paper.

16. *March A SONG within the C. no. 20.*
of the FLUTE the Words by M^{rs} H. C. W.

Temp. And.

See my Seraphina come, my Seraphina come Alor

nd with E'ry Song, fee fee

je pa-serphina come ad:ri

e'ry Grace, ad:ri

nd with E'ry Grace

See, fee, fee, my Seraphina

om, my Seraphina come ad:ri... nd a... dom: ad:ri...

nd with E'ry Grace

Look Gods, Look Gods from your Celestial Homes.



Handwritten musical score for a piece titled "Chorus" and "Dumplings". The score is written on ten staves, with the first two staves labeled "Chorus" and the remaining eight staves labeled "Dumplings". The music is in a key of G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "Chorus" and "Dumplings" are written below the first two staves. The score is a complex arrangement of musical notation, likely for a vocal or instrumental performance.

[illegible]

But you are so charming, in vain is my dreaming, your slave...

Be your slave I must be, but you are so charming, in vain is my

dreaming, your slave... Be your slave I must be, your slave...

Be your slave I must be, your slave... Be your slave I must be...

Be your slave I must be...

Da Capo

The British. Symphony a SONG with an Flute (37)
 the Words made by a Union of Militiamen. W. Estlin. Singers

Symphony

For a Violin 6

And the British Anthem take of the first

Coral ... ing lauds, let Coral ... ing lauds, Ours thy brows, let Coral ... ing lauds, let

Coral ... ing lauds, let Coral ... ing lauds, Ours thy brows, let Coral ... ing

The musical score is written for a violin and voice. It features a complex arrangement of notes, rests, and ornaments. The score is divided into several systems, each with a violin part and a vocal part. The vocal part includes lyrics in English. The score is written in a style typical of 19th-century musical notation, with a focus on melodic lines and harmonic support. The tempo and key signature are not explicitly stated, but the notation suggests a moderate tempo and a key with one flat (B-flat major or D minor).

[illegible]

Handwritten musical score for piano and voice, featuring complex rhythmic patterns and fingerings. The score is written on ten systems, each with a piano (p) and voice (v) part. The piano part is in treble clef, and the voice part is in bass clef. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The tempo is marked *Andante*. The key signature is one flat (B-flat). The score includes the following lyrics: *mit Italien aus des, the* and *mit Italien aus des*. The score is written in a cursive, handwritten style.

Handwritten musical score for piano and voice, featuring complex rhythmic patterns and fingerings. The score is written on ten systems, each with a piano (p) and voice (v) part. The piano part is in treble clef, and the voice part is in bass clef. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The tempo is marked *Andante*. The key signature is one flat (B-flat). The score includes the following lyrics: *mit Italien aus des, the* and *mit Italien aus des*. The score is written in a cursive, handwritten style.

[illegible]

his shimmering snow has set
 the seeds all his rain, simple, icy

as all happen things he naturally move
 the snow, he naturally

move... the snow, his Or... the seeds all human things,

as all happen things, he

naturally move, he naturally move... the snow, he naturally moves, he naturally

move... the snow, move...

the snow, he naturally move... the snow, he naturally move... the snow, move...

Adagio
 the snow, move... Adagio... the snow.

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and contains the melody. The bottom staff is in bass clef and contains the accompaniment. The melody begins with a treble clef and a key signature of one flat (B-flat). The accompaniment begins with a bass clef and a key signature of one flat. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The accompaniment is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the melody. The score is handwritten in ink on aged paper.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the melody on the upper staff and the bass line on the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is marked with a "C" time signature and a "C" key signature. The bass line is marked with a "C" time signature and a "C" key signature. The lyrics are written below the bass line. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. The handwriting is in ink on aged paper.

[illegible][illegible]

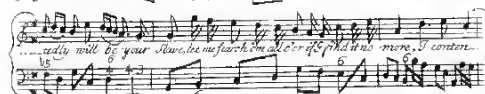
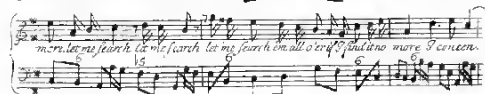
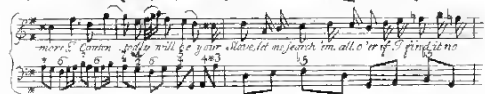
Bright star, shining in the sky... we are fast from thee, thy power is life and could be

Handwritten musical score for piano, consisting of eight systems of staves. The notation includes treble and bass clefs, complex rhythmic patterns, and numerous fingerings (e.g., 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

The Suspicious Lover. A DUO for the Harp & Voice. (41)
 By C. F. Johnson of New York.

Oh, Phillis, Oh, Phillis my Freedom is
 gone & has e- been with no Creature but you, no, no, no I have been with no Creature but
 Creature but you, Oh, Phillis, Oh, Phillis my Freedom is gone & has e- been with no Creature but
 you no, no, no, no I have been with no Creature no Creature but you, your Charms I sus-
 pect, the more I reflect of more Thaws I Believe, Thaws I Believe I hope E- very one, your
 Charms I suspect, the more I reflect of more Thaws I Believe, Thaws I Believe I hope E-
 very one, your Charms I suspect the more I re- flect the more Thaws I Be-

[illegible]



(44)

This page of musical notation consists of 12 staves, organized into six systems of two staves each. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and ties. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a treble clef and a key signature of one sharp (F#). The notation includes many slurs, ties, and dynamic markings, suggesting a technically demanding and expressive work. The overall style is characteristic of late 19th or early 20th-century piano music.